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Known that he employed a type founder, he may have looked out for a wood-cutter; argal, the imaginary Haarlem woodcutter is the man. Q. E. D.

This book has the *imprimatur* of England's University of Cambridge. So histories and art criticisms are written. Of such writers are the judges of engraving.

—W. J. LINTON.

A LETTER FROM ITALY.

BOLOGNA is the Porkopolis of Europe, and its sausages, redolant of garlic, are sent to all parts of the world to tickle the palates of the unprejudiced in smells. There are, no doubt, to-day, as there always have been, many good Bolognians who take more pride in their hogs than in their Saint Cecilia, and believe that their city must rest its unique reputation and chances of wealth upon the former rather than upon the latter possession. But the Bolognians who think so are unlettered and untraveled, and have never heard of the city in a new and distant country that arrogates to itself the proud pre-eminence of being *the* Porkopolis of the world, whose various preparations of the succulent pig far exceed in number and quality those of Bologna, even in her palmiest days, and whose citizens are reputed to rate the value of such raw materials and the facility with which they can be converted into wealth, as highly as do the Bolognians. If so, let the example of Bologna be set before their eyes.

More than three centuries ago, the good dame Elena, of the Bentivoglio family, ordered a picture from the painter Raphael, at that time the most famous artist in Rome. The subject is Saint Cecilia, who, listening to the divine music of a choir of angels, casts away her own instruments and turns her enraptured face heavenwards. Every traveler knows the picture, as a pilgrimage to Bologna simply to see this masterpiece is both a rigorous duty and a great pleasure.

Dame Elena, not being rich in gold, was forced to pay the painter partly with food and clothing as well as money. The picture was completed in the year 1516, only four years before the artist's death, and was placed in a church, where every one could freely visit it.

Churches in those days were not merely places of worship, but were also museums in which pious souls emulated each other in displaying whatever was beautiful or curious, and thus dedicating it to the glory of God and the blessed Virgin. The good dame died shortly afterwards, but the money she spent in securing this masterpiece to Bologna soon bore its abundant fruits, as the young artists were incited to follow in the footsteps of the master whose best work was constantly before them.

Towards the end of the sixteenth century the great painters of the Roman and Venetian schools were dead, and Italian Art seemed to have died with them.

In the midst of this general stagnation, the school of Bologna began to attract attention, and the pictures of the Carracci, Domenichino, Guido, Albano and Guercino, and their followers, were in great demand, and brought both wealth and renown to the artists and their native city. Although these Bolognians were, in the commencement of their careers, imitators of Raphael, they soon developed

into a new school of their own, whilst retaining in their work the ideal beauty that was characteristic of Raphael. Thus the small outlay of dame Elena was a good investment from a financial point of view, as it brought thousands of visitors to the city; for these pilgrims who came from far and near to pay their tribute of admiration to this miracle of art, do not journey like the pilgrims of old with shell and staff, trusting with simple faith to Providence for food and shelter; they have a prosperous, well-fed appearance, and are accompanied by their families, and the contents of their well-lined purses enrich the hotel-keepers, hack-drivers, guides and tradespeople who cater to their wants. These visitors are attracted to the city by its art treasures, and chiefly by the great work of Raphael, and not by the shining semi-circular tin boxes that fill the shop windows and once gave to Bologna its proud title of Porkopolis.

This painting, which is only a combination by cunning hands of raw materials, such as wood and pigments, which cost less than five dollars, has become the crowning glory of the city, while the once esteemed sausage has fallen into disrepute, to the great disgust of honest Signor Giovanni and his fellow raisers of pork.

"Corpo di Bacco and Sangue di San Pietro!" says he, mixing up heathen and Christian divinities in his rage, "to think that this Raphael, coming from the little village of Urbino, with his five dollars worth of wood and paint, trying to supersede us honest, hard-working natives of Bologna, who have raised thousands of pigs, each one of which consumed six times the value of raw material that he used in his picture. It is the production and consumption of raw materials that gave us our wealth and renown, so let us keep out such beggarly strangers as this Raphael, and our old industries will again resume their importance and Pork will once more be king."

My American reader, and readers in all countries which endeavor to prevent the introduction of Works of Art by placing a heavy import duty on them, remember that a Work of Art has a money value which increases with time; the presence of good Works of Art creates a public taste for art, and it behooves a nation caring for the education of its citizens to encourage in every way the production and introduction of the best existing art works.

Raw materials are good things, and all honor to the men who produce them; but an equal if not greater honor should be given to the man who is able to form from them an object of a much larger value. Nations that are old in knowledge and wisdom, appreciate the worth of great Works of Art; and Italy, though teeming with Art Treasures and staggering under heavy taxes, retains as an organic law, that no masterpiece in private hands shall leave the country without the permission of the Government, which reserves the right to purchase it at the price offered. So much from the money point of view; but there is such a thing as reciprocal courtesy, which should mark the intercourse of individuals and nations. The great public and private collections, and the art schools of such art centres as Rome, Paris and Munich, are generously thrown open to the American students, and they are allowed to compete for

prizes in the National Exhibitions; but the American Government reciprocates this generosity by placing a tax of thirty per cent on the works of the men who give gratuitously to the American students all their ideas of art. To this and other oppressive duties, some countries have replied by the invention of trichina in American pork. Americans deny its existence, but the European statesman answers with a smile, "It may or it may not be a scientific fact, but we have made it a diplomatic fact; for if you think you have the right to drive our pictures and statues out of your markets by high protection tariffs, do not object when we drive your pork from the European markets by the invention of trichina for American pork. If you persist in retaining your high tariff, we reserve the right to invent a vegetable trichina for American breadstuffs."

It is an ominous fact, that no American received a prize in the last Exhibition of the French Salon, although it was admitted that some medals were deserved as much as in preceding exhibitions where they were awarded. Are Americans so blind that they are determined to force European governments to invent an artistic trichina which will drive every American artist out of Europe, and thus kill American Art in its infancy?

ROMA.

ART EDUCATION.

IT is undisputed that our common schools are the best in the world, and our best colleges second only to a few of the famed universities of Europe. These results are due to the early interest taken in such institutions, dating almost with the landing of the Pilgrims. The American, even then, believed that his hardly earned money was well spent in providing for the higher education of his minister, his doctor and his lawyer; their callings were esteemed to be among the necessities of life, and the better their education, the more useful they became as citizens. Art was not thought of at all, and indeed even now it is generally regarded as a superfluous and expensive plaything that brings no wealth to the country. But how mistaken our people are even in this view of the question, will be seen by the following extract from the *Baltimore Sun*:

"That education in its widest sense should deal with all the faculties of body and mind, and should embrace manual training, has been gradually recognized by all nations—by France among the first, by the United States among the latest. The spoliation of France after the Franco-Prussian War would have destroyed many a nation; but she had a monopoly in the markets of the world for many kinds of commodities which depend upon design and finish, and in which she had scarcely a competitor. Her skilled labor brought in its account against the world, and every civilized nation contributed to her prosperity. The foundations of her success were laid when art schools were first established for the instruction of her children. These schools have been multiplied until they exist in all the cities and manufacturing communities in France, and the French workman has become the most accomplished artisan that the world has ever seen. America alone imports from three to four hundred

millions' worth of the productions of French industrial art. The French Government and the French people are proud of this eminence and recognize its importance, and treat it in a thorough and careful manner. Government aid to art education is never contested in France. The question is regarded as one of public interest, and the current administration might as well abdicate its power as ignore its responsibility for the support of art schools, and every Minister of Public Instruction, from M. Cousin to M. Ferry, has used his influence in their behalf. They are placed under his authority. The instruction is free to all, the law is equal to all, and there is an opportunity for every boy in France, however poor his circumstances, to obtain an art education which shall cost him nothing."

Within a few years there have been many generous bequests for the founding of art schools and museums; but they are all in localities which, not being art centres, are extremely unfavorable to any considerable efficiency. But it is strange that New York City, the home of almost all of the best artists of the country, and the possessor of the finest collections of American and European art works, should have received no such gift,—that the Academy of Design, which has had an active existence of sixty years, and whose sound financial condition proves that artists are capable of successfully managing a large institution, should have received but one bequest for art education. It may be that the idea obtains that the Academy is wealthy and needs no more money. To be sure, its building is free from debt and a fund is being accumulated for its further extension; but a good deal of money is expended every year on its crowded schools, whose larger development is cramped by a want of both room and means.

In art, as in commerce, this city will always be the great metropolis of the country. The annual exhibition of the Academy is now acknowledged by all of the artists to be the great art arena of the year, and, in spite of generous provincial efforts, in this city will be the dominant art school. Sooner or later, our rich men will perceive in this fact an unequaled field for the employment of a portion of their wealth. There are so many religious, educational and charitable institutions, that no one stands out in acknowledged supremacy; but there can be but one great art institution in a country, and that must be in its commercial metropolis. In New York, some great art school—the National Academy of Design, or some other—will be to the United States what the *École des Beaux Arts* is to France, and the Royal Academies of London, Berlin, Munich, Vienna and Rome are to England, Germany, Bavaria, Austria and Italy.

Who will be the honored promoter of such an institution?

THE SALMAGUNDI SKETCH CLUB.—Measures will soon be taken to incorporate the Salmagundi Sketch Club under the title of "The Salmagundi Club and Black and White Society of America." The Society originated in a movement towards sociability and good fellowship among a small number of artists, but has developed into the professional organization that has become so widely known.